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Making History

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Changing the Grammys, Making History

For the first time, all five nominated acts for the 2022 Grammy Award for Best Children's Music Album are led or co-led by artists of color. This was not an accident. It is the story of two overlapping groups of artist-changemakers who are on the forefront of the movement to transform the family music industry and amplify the Black and Brown voices that need to be heard. Page 3.

Let's Write Universal Suffrage Songs With Children

It's clear that being disenfranchised is harmful to individuals and groups, so after four years of reading deeply and widely, I believe that age need not and must not be a disqualifier. Page 7.

I Am Enough

When asked to say something about "I Am Enough," SaulPaul replied, "a piano-based, sing-songy, feel-good anthem for the young listener. The entire song can serve as a cheat sheet of positive affirmations for young listeners to sing along, speak, or read aloud." Page 17.

Plant a Seed

Ros says she is "happy to have the song take roots in the community. With adult audiences, I like to introduce 'Plant a Seed' as a children's song with an adult metaphor." Page 22.

Every Bunny

Susan tells us, "I'm always interested in movement songs for preschoolers that require young ones to listen for cues. I'm also interested in songs that can be used for specific seasons *and* throughout the year." Page 26.

Social Media Tip #5

Check Your Analytics! You'll quickly understand what content your audience wants more of and what you need to drop from the mix. Page 28.

Changing the Grammys, Making History

by Ginger Lazarus[1]

November's 2022 Grammy Award nominations made history: For the first time, all five nominated acts for Best Children's Music Album are led or co-led by artists of color. Not only that, two nominees—123 Andrés and Pierce Freelon—are CMN members, and so are several artists on the extraordinary compilation *All One Tribe*: Nanny Nikki (Nikki Rung), Uncle Devin (Devin Walker), Ms. Niki (Nicole Addison), SaulPaul, Kymberly Stewart, and Groovy Nate (Elnathan Starnes).

This slate is a world apart from last year's Grammy roundup of all-white artists, which provoked outrage as the family music community demanded transparency from the industry's most distinguished awards organization. Three of the five acts refused their nominations in protest. The controversy kicked off a year of activism and advocacy, seeking to bring more attention to the impact of systemic racism on children's music and riding the wave of widespread cultural reckoning brought on by the murders of George Floyd and Breonna Taylor.

This year's vastly different Grammy nomination outcomes were not an accident but a direct result of that advocacy. This is the story of two overlapping groups of artist-changemakers who are on the forefront of the movement to transform the family music industry and amplify the Black and Brown voices that need to be heard.

> **"Family Music Forward's mission is to transform family music by supporting Black artists, children, and communities and dismantling racial bias within the industry."**

The first group is Family Music Forward[2] (FMF). Founded in July 2020, FMF's mission is to transform family music by supporting Black artists, children, and communities and dismantling individual, institutional, and systemic racial bias

within the industry. The founding members have met virtually across four U.S. time zones, sharing concerns about the impact of white supremacy on children's music and working collectively to transform it.

CMN member Devin Walker, known to the children's music world as Uncle Devin, is one of FMF's founders. He says FMF started with a conversation on the Kindiecomm Facebook group[3] and eventually grew to a collective of thirteen Black, Brown, and white artists who wanted to address the industry's lack of representation. Lolita Walker, Devin's wife and another cofounder, adds that FMF tries to be the voice for both the artists and the children who don't see themselves reflected in family music.

"For the past 300 years, the majority of content presented to or about Black children has been racist," notes Devin, "children's music included. And there's also the problem of *adultification*, where children are exposed to music that isn't appropriate for them."

Lolita says, "Family music is still male dominated. FMF is supplying a place for women, especially the Black and Brown artists who struggle to get press. We're creating a more equitable playing field."

To that end, some FMF cofounders, working independently outside of FMF, began to conceive of the idea of producing an album. Under the moniker 1 Tribe Collective[4], this group came together with the purpose of creating music to help reprogram society's perception of Black youth and giving young people and families permission to live out loud and celebrate their uniqueness. (While aligned with the same goals as FMF, it is a separate project.)

"1 Tribe Collective came together with the purpose of creating music to help reprogram society's perception of Black youth and giving young people permission to celebrate their uniqueness."

"That's the solution. Let's not complain, let's do something. Let's make some art and put it out into the world," comments Aaron Nigel Smith on the impetus to create the album *All One Tribe*. Aaron, who is also an FMF cofounder, was the album's executive producer, working alongside coproducers Shawana "Shine" Kemp and another FMF cofounder, Amelia Robinson. He adds that last year's all-white Grammy nominations spurred them on. "That brought the project from a simmer to a boil. We went heavy into production at the start of 2021."

The fruit of their labors presents twenty-five tracks by twenty-six Black artists from across the country, spanning musical genres and addressing topics from STEM and vaccinations to Black history and the beauty of differences. There are joyful songs like Kymberly Stewart's "Beautiful Brown Babies," and then there is "Say Their Names," Ms. Janis's somber tribute to Black victims of police violence. The project celebrates the excellence of these diverse children's songwriters and helps to remind the world that Black artists and Black families do not represent a monolith. Aya World Productions released *All One Tribe* on Juneteenth, June 19, 2021.

"Pride. So much pride," says CMN member Nikki Rung, aka Nanny Nikki, when asked what *All One Tribe* means to her. Nikki's song "Playground Day" is featured on the album. "Pride in representation so beautiful and rich. To have this celebration of Black culture and all these artists—pride, all the way into my bones."

An NBC Chicago news segment about *All One Tribe* that features CMN member Nanny Nikki

As for the fallout from last year's Grammy nominations, responding to the outrage fell squarely in FMF's wheelhouse. The group quickly determined the need to reach out to the Recording Academy with their concerns. They drafted a letter to the Academy and then formed a committee that listed the changes they wanted to see in the nomination process. They had the opportunity to present that list when the Academy agreed to a meeting.

Another meeting occurred after the three nominees—including one cofounder of FMF, Alastair Moock—declined. As a result of FMF's advocacy, the Academy discontinued the use of the Nominations Review Committee (essentially an invitation-only committee of a handful of individuals) and, instead, now allows each voting member's voice to be heard. The impact of the change, which ensures greater diversity and inclusivity among voters, can clearly be seen in this year's nominations of artists of color.

"We're so proud of what the entire family music community did to make this change," says Lolita. "And we're so grateful to the Recording Academy for taking time to listen and taking action." Aaron adds, "Being part of that movement has been some of the most significant work I've done as a family music artist."

As for the Grammy-nominated 1 Tribe Collective, the announcement in November brought incredible joy and welcome recognition to the many contributors. Nikki reports that her career has gone "wildfire" since she was featured in a segment that her local news did on the album's nomination. "It's helped me to carve out a space in a national market. I'm also developing a relationship with a local private school of majority Black and Brown students, building a performing arts program there."

"The 1 Tribe Collective and this album are historic. This project represents the dreams and hopes of our people. It's an incredible honor to work with so many voices representing the rich diversity of Black and Brown artists," says Aaron. "This music speaks to families today, and recognition from the Recording Academy demonstrates a step in the direction for equity in the family music space," adds coproducer Shawana.

Multiple people interviewed for this article spoke of the importance of white allies in the work of FMF and the production of *All One Tribe*. They lauded the sacrifices made by Alastair Moock, Dog on Fleas, and the Okee Dokee brothers, who declined their nominations, as well as the dedication of coproducer Amelia Robinson. Nikki credits Amelia for bringing her aboard the album and praises her networking skills and initiative. "She takes allyship to the next level."

> **"The 1 Tribe Collective and this album are historic. This project represents the dreams and hopes of our people."**

As for what's ahead, FMF is currently hard at work on other initiatives to support the children's music community. Meanwhile, FMF cofounders continue dreaming up other like-minded projects that, while not FMF initiatives per se, will further FMF's goals. For example, capitalizing on the spotlight that the Grammy nominations have provided, Devin says there are big plans afoot to launch the Black Children's Network, a multimedia platform, hosting movies, shows, and music. In addition, another album may be on the horizon for 1 Tribe Collective.

Lolita emphasizes the critical importance of uplifting these voices: "The suicide rate is two times higher for Black children than for white. We're looking to build self-esteem, to let them know they are enough; they're more than worthy—they're valued."

Devin encourages all CMN members supportive of this work to continue seeking change. Aaron thinks that the children's music community has turned a corner this year and that CMN has been moving in a positive direction: "I would love to see us continue down this path, continue to see organizations like CMN that are leaders in the industry and that have the bandwidth to evangelize on our behalf. I think it's imperative that CMN continues to take the lead, to bring the world closer together."

Learn more about Family Music Forward at familymusicforward.org[6]*.*
Listen to All One Tribe *at ingroov.es/all-one-tribe*[7].

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6. http://familymusicforward.org
7. http://ingroov.es/all-one-tribe

Let's Write Universal Suffrage Songs With Children

by Robin Chen[1]

They've Done it Again[2]
words and music by Dorothy Cresswell
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They've done it again
They've done it again
The children have done it again
Stirred up with emotion
They've worked with devotion
And changed how the outcome would end, again
They've changed how the outcome would end. . .

So when you are sad
Or when you are mad
Speak up, speak your mind, tell it true
Whatever your age is
When something outrages
Who knows, it could change thanks to you, to you
The outcome could change thanks to you

I first heard "They've Done It Again" and met Dorothy (and Val, Molly, Liz, Cindy, and Amy) during the CMN Newcomers' Zoom Chat in September 2021. When my turn came, I introduced myself as a mom and advocate for children's voting rights, then I sang this ditty, (to the tune of "Row, Row Your Boat"):

Vote, vote, cast your vote
Choose who will represent
But if they won't allow you—yet
Shout loudly, "I dissent!"

The day after that Newcomers' Zoom Chat, I emailed Dorothy to tell her with delight that I'd found an online recording of "They've Done it Again"; I'd shared it with one of my Children's Voting Colloquium[3] colleagues, professor emeritus of political science Michael Cummings; and his reaction was, "Endearing and inspiring!"

I'd felt confident that Michael would like it, because both Dorothy's song and his book, *Children's Voices in Politics*[4], give examples of children as active, powerful, impactful citizens. However, Michael's book is a hefty 536 pages, while Dorothy's song is a catchy earworm. No wonder songs have been used before to advance the cause of universal suffrage, as in Ethel Smyth's "March of the Women[5]" and fictional Max Frost and the Troopers' "Fourteen or Fight![6]"

Dorothy emailed a follow-up question: "In our area they are voting on letting sixteen-year-olds vote. What age are you suggesting?"

I replied, "It's clear that being disenfranchised is harmful to individuals and groups, so after four years of reading deeply and widely, I believe that age *need not* and *must not* be a disqualifier. Children are stakeholders, children are citizens, here and now. Specifically, I champion An Act to Remove the Voting Age Requirement[7] H.810, 192 Cong. (2022). I elaborated in a few paragraphs and finished this way: "Thank you for being curious. It means a lot to me."

Dorothy answered, "It clearly does!! These are new ideas for me. Thank you for sharing that this is a growing movement. Very interesting!"

Then, on Val Smalkin's recommendation, I spoke with longtime CMNers Jenny and David Heitler-Klevans, asking what they knew about children's voting songs and how I might find collaborators for new ones. Their answers, respectively, were "Vote for Me[8]," by Faya Ora Rose Touré, and "CMN Forum."

If you look back to the CMN Forum in October 2021, you'll see that David started a thread called, "CMN mother-advocate wants your help spreading universal suffrage messages to children." Among the replies, Lisa Heinz and Joanie Calem shared about Pint Size Protestors[9] in Ohio, and Dorothy gave me this wonderful gift: a new suffrage verse for "They've Done It Again"!

When they heard the news, it gave them the blues,
That children do not get to vote.
At first they were sad, and then they were mad
Then they spoke up and showed that they should and they would!
They spoke up to say that they should!

"At first I resisted this idea," Dorothy explained in the email thread,

> but the more I ponder it, the more I think: Kids have a clearer moral compass than many adults. Let the children share in the problem-solving! . . . May we adults try to quiet our arguments and listen to their reasoning and clarity. Robin has challenged my assumptions and I'm living with the question right now. But I will add my song! I'm all about supporting and amplifying children's voices. Please do sing it! And keep this conversation going.

CMN's values of social justice and inclusion have come across clearly to me during the 2021 Annual Conference, the music award nominees Listening Party, the Wednesday Song Swaps, and in members' original work. I've been glad to see on our About CMN[10] page that members are artists, educators, advocates, and combinations of the three. I'll share some of what I've learned about children's suffrage that compels me to be a changemaker, so you can consider whether this speaks to you as an injustice to overcome too.

I want to empower children's voices through the ballot box. I pivoted to this, coming from activism on specific child-focused issues; for example, diaper-changing tables and stepstools in public bathrooms, safe indoor air quality in schools, and tolerance for children's noise in apartment buildings.

"I've been glad to see that CMN members are artists, educators, advocates, and combinations of the three. I'll share some of what I've learned about children's suffrage that compels me to be a changemaker, so you can consider whether this speaks to you too."

I've spent countless hours reaching out to people who might care, because it will take popular support to change the law. I've made a website to highlight the problem and encourage creative peer-peer persuasion: kidscantvote.org[11]. I've been cultivating civic friendships within organizations such as the League of Women Voters, the Massachusetts Association for the Education of Young Children, the Center for Election Science, and Elders Action Network. I've shared a common purpose with other caring people while devoting myself to this calling, and it feels right, so I keep at it.

After emailing with many authors of papers and articles on voting age reform, I cofounded the Children's Voting Colloquium[12] to foster learning and discussions. All are welcome to join our listserv and our monthly virtual gatherings.

I contacted my legislators to file bills in Massachusetts, such as the previously mentioned Act to Remove the Voting Age Requirement. Testimony in favor of H.810 from several organizations and individuals was heard by the Joint Committee on Election Law[13]. I'm working to build a coalition to champion this over multiple legislative sessions.

If H.810 were to be enacted, it would no longer be illegal for an otherwise-qualified under-sixteen-year-old to become registered (Massachusetts is among the states that allows pre-registration) and for an under-eighteen-year-old to receive their own ballot. The newly enfranchised would be able to seek any needed assistance that is available to any other voter under the Massachusetts Voters' Bill of Rights[14]. Like any other voter, they'd be entitled to privacy while voting or assistance from two poll workers if that was their preference. Massachusetts does not restrict the right to vote on the basis of mental capacity; with ballots to their names, children would gain access to the same signifier of equal worthiness currently enjoyed by people with mental impairments.

As *you* make up *your* mind about what age group *you* think it is fair or unfair for our government to deny voting eligibility to, there's lots to consider. Remember that voting is power, voice, and a means of protection. Voters often look to endorsements from people or groups they trust to help them make up their mind about how to vote, whether for a candidate or a referendum question. Most voters are moved by available evidence and persuasion. Voters have complex interdependencies.

Voters' priorities are influenced by their experiences and values. Some voters cast a blank ballot or one that indicates preferences for only some portion of the ballot. Some voters make poorly informed choices or vote at random or write in a goofy name—those ballots still count. Habitual voting, regardless of political preferences, causes a person to be flagged as someone with propensity to vote, someone to engage with, someone whose emails, calls, or requests for a meeting merit responses. Being able to participate in self-government is motivation to become informed and to obey laws. To be a voter is to be dignified, to belong among "we the people."

Geared to ages seven and up and with a nod to *Schoolhouse Rock*, the 2021 Netflix series called *We the People* has introduced civics songs with messages relevant to children's suffrage. In "Active Citizenship[15]," H.E.R. sings,

> Go out and vote, 'cause I know it counts . . .
> Know you're never too young to make a difference.
> You have the power to be an active citizen.

In "Taxes[16]," Cordae raps,

> So you gotta vote, bruh
> And it's super beneficial
> 'Cause you have a say
> In who's your local officials
> And they decide on
> How to slice the pie
> And how to spend the budget
> To help the general public
> So you gotta stay aware
> And let's keep on discussin'
> 'Cause if you don't use your voice
> Then you don't have nothin'
> I don't have all the answers,
> So I'll leave you with this
> Do your own research, bruh
> 'Cause it's to your benefit
> So whether you believe that taxes
> Should be raised or lowered
> It only really matters if you voted.

Children's voting rights would fulfill the vision of political equality pronounced after World War II in the Universal Declaration of Human Rights, with its forward-looking promise of "universal and equal suffrage" intended for "all human beings"—men, women, *and children.* Refer to this clip from UNWebTV[17] if you don't believe that children can claim human rights.

The subsequent treaty that moves States Parties towards obligations, the International Covenant on Civil and Political Rights[18], says:

> Every citizen shall have the right and the opportunity, without any of the distinctions mentioned in article 2 and without unreasonable restrictions: a) To take part in the conduct of public affairs, directly or through freely chosen representatives, b) To vote and to be elected at genuine periodic elections which shall be by universal and equal suffrage and shall be held by secret ballot, guaranteeing the free expression of the will of the electors.

There are multiple strategies underway in this international movement. There are legal challenges to voting age, alleging that it's unjustifiable discrimination—in Canada, seeking to eliminate the minimum voting age, citing the Canadian Charter of Rights and Freedoms ("Young Canadians Sue Federal Government[19]") and in New Zealand, seeking to lower the voting age to sixteen on the basis of inconsistency with the Bill of Rights Act (Make It 16[20]).

Civil society groups host debates of the issue, such as the Annual British Youth Parliament Debate[21]. Scholarly and popular articles are published for readers' consideration; a collection of these can be found on the Children's Voting Colloquium Resources[22] page. There are legislative initiatives. Some people propose lowering the voting age to sixteen (U.S. Representative Grace Meng [D-NY], lead sponsor of H.J.Res. 23: Proposing an Amendment to the Constitution of the United States Extending the Right to Vote to Citizens Sixteen Years of Age or Older[23]) or to age twelve (retired Minnesota Representative Phyllis Khan[24]) or to six (British politics professor David Runciman[25]). Some propose proxy votes for parents, such as Hungarian demographer Paul Demeny[26], Canadian economist Miles Corak[27], and American family law professor Jane Rutherford[28]. Some propose proxy voting until a child claims their right to vote independently, among them childhood studies professor John Wall[29], American demographer Lyman Stone[30], and UK-based professor of neonatal medicine Neena Modi[31].

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Then-eleven-year-old performer YoungDylan sings about wanting to have his voice heard in his song "Vote Vote Vote" for the *2020 Kids Pick the President* election special episode of the Nickelodeon entertainment network.

Despite divergent strategies, what these reform proponents have in common is a belief that denying under-eighteens the right to vote is unjust and a problem worthy of attention and examination.

Too many children stay silent about political issues rather than share their good ideas and energy. It could be because they remain stunted in their awareness of how American democracy works, or it could be because systemic oppression can be internalized: "Since I'm 'too young' to be a voter, I'd be an outsider at political forums designed for voters."

Do *mock* elections edify or disillusion? They are separate; they are unequal. Do kids think they're a sham?

In a December 2020 op-ed, the leader of the Children's Defense Fund argued that children had the most at stake in the election, yet they were the largest group without eligibility to vote ("How Biden Can Prioritize the 74 Million Americans Who Couldn't Vote[32]"). In my state, Massachusetts, the latest census shows that 19.6 percent of the population is under eighteen years old (Census QuickFacts[33]), and this varies widely by town (CensusReporter.org[34]).

I hope to inspire other CMN members to use the accessibility of music—and the power of co-creating and co-performing music—to explore voting rights with kids, caregivers, and allies. If a whole song's too much, simply make a reference, as the Okee Dokee Brothers did in the lyrics of "The Abominable Yeti[35]":

> The yeti said he's just been misunderstood
> He pays taxes and always votes.

Unsure about taking on the future of voting? Reenact the past, as "Sister Suffragette[36]" Mrs. Banks did in the 1964 *Mary Poppins* film:

> Our daughters' daughters will adore us
> And they'll sing in grateful chorus.

Message visually with an accompanying music video, like Raffi did with his 2020 song "Vote Vote Vote[37]"—or think up a set of movements or call-response lines to enhance the singing (Y-M-C-A? V-O-T-E!). I learned by writing "Vote, Vote, Cast Your Vote" that it's fun, like a puzzle, to come up with new suffrage lyrics to old favorite songs. Try "This 'Lection" to the tune of "This Old Man," or "When the Kids March to the Polls!" to the tune of "When the Saints Go Marching In."

If you have an artist residency in a school, camp, or afterschool program, consider prompting: What about kids and the right to vote? You might bring in a guest speaker to interview about struggles for voting access or fair elections, past or present ("Tell us your experience of . . ." the 26th Amendment, the Civil Rights Act of 1965, Motor Voter Act, 2000 election, etc.).

"I hope to inspire other CMN members to use the accessibility of music to explore voting rights with kids, caregivers, and allies."

Find inspiration in Nolan Williams Jr.'s 2020 voting anthem, "I Have A Right To Vote[38]." Remember the *Schoolhouse Rock* song about the Votes for Women movement in the United States, "Sufferin' Until Suffrage[39]" ("Not a woman here could vote no matter what age"). Use your star status as a children's musician to be a voting role model, like the YouTubers who created shorts for the campaign #voteIRL[40] or like the Sony Music Group artists who appeared in the 2020 election "get out the vote" video, "Your Voice, Your Power, Your Vote[41]."

Create a song that would give someone a feeling as good and motivating as receiving a voter kit from Party at the Mailbox[42]. Bring children together to collaborate with (or perform for) a local chapter of an organization that helps with voter registration—like When We All Vote[43], the League of Women Voters[44], Students Learn Students Vote[45], Vot-ER[46]—or simply make it a routine to encourage voter registration at your gigs! Maybe you'll be hired to play for political rallies!

Wonderful books that could help launch a songwriting activity include:

- *I Could Do That! Esther Morris Gets Women the Vote*[47]
- *Everyone Gets a Say*[48]
- *We Are All Born Free*[49]
- *When You Grow Up to Vote*[50]
- *Vote for Our Future!*[51]
- *If You're Going to a March*[52]
- *A Kids Book About Voting*[53]
- *Lillian's Right to Vote*[54]
- *Citizen Baby: My Vote*[55]

I happen to love Porky Pig riffing, "That's democracy, folks!" at the end of "Suffragette City[56]," a song from the *Animaniacs* 2020 reboot. In the song, by railing against being a disenfranchised cartoon, Dot Warner shows kids how to channel their outrage productively when they learn that they don't have the right to vote—yet.

Won't you please be curious about, think about, and *sing about* children's voting rights too?

For Further Reflection

- United Nations Office of the High Commissioner for Human Rights: Guidelines for States on the effective implementation of the right to participate in public affairs[57]
- The Child Rights International Network asserts that "the fact that children are excluded from political processes which wields influence over elected representatives, including the vote, is a major reason why their rights continue to be unfulfilled. There is no protective reason for depriving children of the right to vote; on the contrary, it can encourage interest in the world around them and enhance their capacities." ("Age is Arbitrary: Discussion Paper on Setting Minimum Ages[58]")
- Child Human Rights Defenders call the right to vote the "missing right," stating, "enabling children to participate in elections . . . sends an important message to the general public about children's capacity and entitlement to be heard." (*The Rights of Children's Human Rights Defenders: Implementation Guide*[59])

- Recall James Otis's argument from the time of the American Revolution that "taxation without representation is tyranny." The debt held by the public for the end of fiscal year 2021 is $23.0 trillion, for which the tax burden of paying interest payments is increasing, per the Congressional Budget Office[60].
- Nonvoters are typically left out of voter engagement, political polling, and data collection. A California Senator told her under-eighteen constituents who visited her office seeking her support on climate action, "You didn't vote for me[61]."
- In "In a Democracy, Children Should Get the Vote[62]." Oxford professor Stein Ringen asserts that "modern legal and citizenship theory holds that inability to exercise rights does not mean that the citizens in question do not have rights; it means a responsibility on others to assist them to exercise their rights as best as possible."
- Already, in the United States, children count for apportionment (drawing district lines with roughly equal total population). So, as law professor Robert Bennett wrote, "Extra voting power is thus already being cast on account of children, but by the district population as a whole, rather than parents" ("Should Parents Be Given Extra Votes?[63]").
- Kids' Share 2021: Report on Federal Expenditures on Children through 2020 and Future Projections[64]
- "Increasing intergenerational inequity reflects political decisions where children lack a voice." (Improving Public Policy for Children: A Vote for Each Child[65])
- "Voting is Speech[66]," a 2016 essay in *Yale Law & Policy Review*.
- 11 Female Voices, From Age 13 to 110, on Why the Vote Matters[67], in which water-rights activist Mari Copeny, then thirteen years old, said this:

> It's very frustrating that I have to depend on other people to vote for things I care about. It makes me mad. I think kids have more sense than some of the adults—we should be allowed to vote! But it's also important to be educated and not just follow what everyone else is doing.

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I Am Enough

words and music by SaulPaul[1]
© 2020 SaulPaul Productions

If you know SaulPaul, you know he is a man of action—a man who speaks through his lyrics. So, when asked to say something about "I Am Enough," he replied, "a piano-based, sing-songy, feel-good anthem for the young listener. The entire song can serve as a cheat sheet of positive affirmations for young listeners to sing along, speak, or read aloud." And truly, that says it all. We hope you enjoy this "feel-good anthem" as much as we do!

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1. https://saulpaul.com

I Am Enough

words and music by SaulPaul
© 2020 SaulPaul Productions

Intro

C | Am | Dm | G

I don't know what you've been told but hmmm ___ hmmm ___
I don't know why I feel so fly hmmm ___ hmmm ___

C | Am

I love the skin ___ I'm in. I am in - tel - li - gent.
I don't have to pre - tend, my friends know ___ who I am.

Dm | G

Oh, how ___ great does it feel, to wake up and know that I'm real?
And they ___ ac - ccept me for me. Yeah, like es - spec - ially for me.

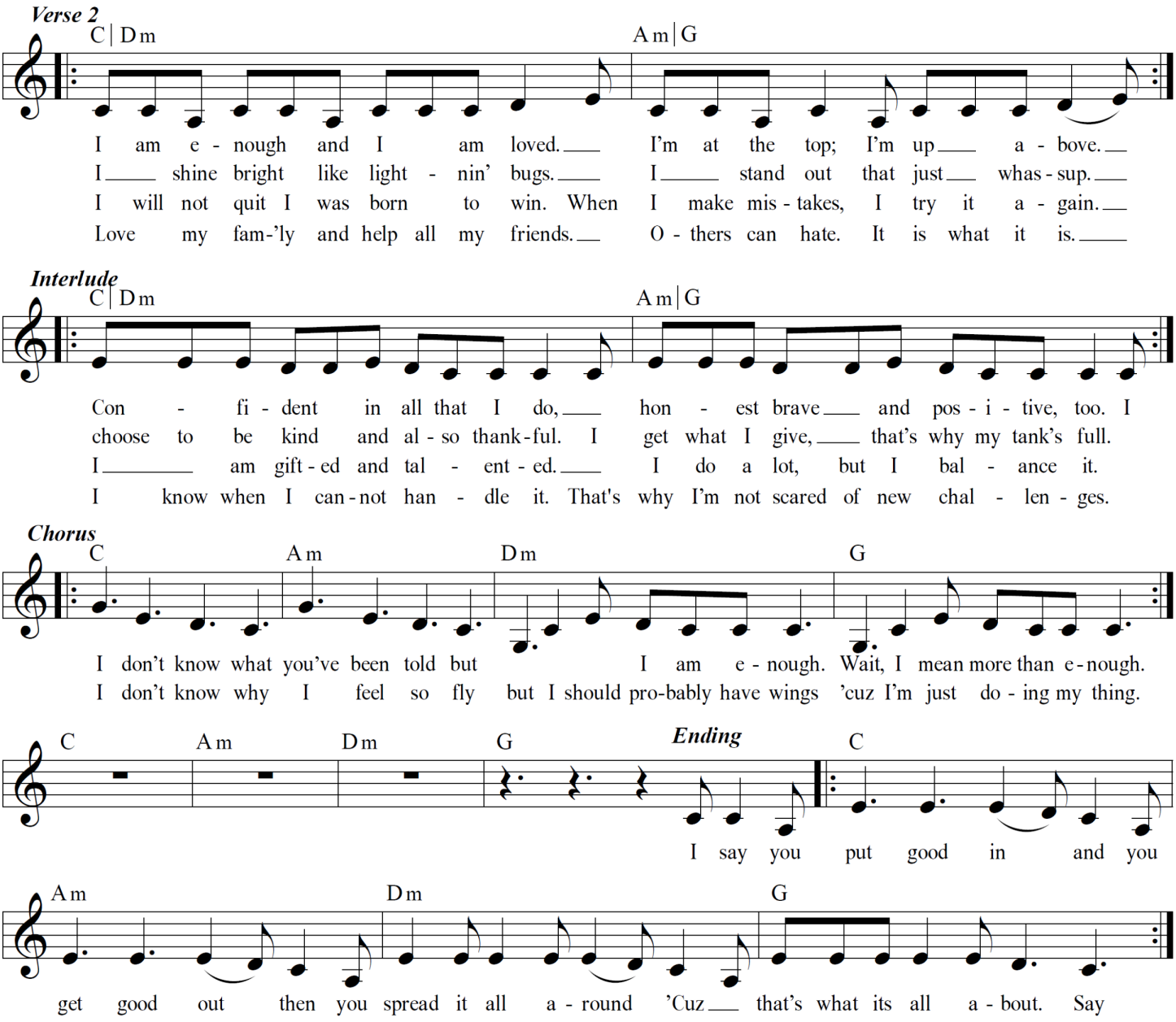
Verse 1

C | Dm | Am | G

I ___ am smart and I am cre - a - tive. Think out the box, I'm in - no - va - tive
If I don't know I in - ves - ti - gate it. I am a boss; I'm ad - min - i - stra - tive.
I'm quick to lis - ten; I prac - tice pa - tience. I do it big; I was born for great - ness.
Some - times I'm scared, but I am cou - ra - geous. Al - ways be - cause ___ I know I can make it.

Chorus

C | Am | Dm | G

I don't know what you've been told but I am e - nough. Wait, I mean more than e - nough.
I don't know why I feel so fly but I should pro-bably have wings 'cuz I'm just do - ing my thing.

Verse 2
C | Dm
Am | G
I am e - nough and I am loved. I'm at the top; I'm up a - bove.
I shine bright like light - nin' bugs. I stand out that just whas - sup.
I will not quit I was born to win. When I make mis - takes, I try it a - gain.
Love my fam-'ly and help all my friends. O - thers can hate. It is what it is.
Interlude
C | Dm
Am | G
Con - fi - dent in all that I do, hon - est brave and pos - i - tive, too. I
choose to be kind and al - so thank-ful. I get what I give, that's why my tank's full.
I am gift - ed and tal - ent - ed. I do a lot, but I bal - ance it.
I know when I can-not han - dle it. That's why I'm not scared of new chal - len - ges.
Chorus
C
Am
Dm
G
I don't know what you've been told but I am e - nough. Wait, I mean more than e-nough.
I don't know why I feel so fly but I should pro-bably have wings 'cuz I'm just do - ing my thing.
C
Am
Dm
G
Ending
C
I say you put good in and you
Am
Dm
G
get good out then you spread it all a - round 'Cuz that's what its all a - bout. Say

Intro
I don't know what you've been told but. Hmm, hmm.
I don't know why I feel so fly. Hmm, hmm.

I love the skin I'm in.
I am intelligent.
Oh, how great does it feel
To wake up and know that I'm real.
I don't have to pretend.
My friends know who I am,
And they accept me for me.
Yeah, like especially for me.

Verse
I am smart and I am creative.
I think out the box; I'm innovative.
If I don't know I investigate it.
I am a boss; I'm administrative.
I'm quick to listen; I practice patience.
I do it big; I was born for greatness.
Sometimes I'm scared, but I am courageous,
Always because I know I can make it.

Chorus
I don't know what you've been told but
I am enough. Wait, I mean more than enough.
I don't know why I feel so fly, but
I should prob'ly have wings, 'cuz
I'm just doin' my thing.

I am enough and I am loved.
I'm at the top; I'm up above.
I shine bright like lightnin' bugs.
I stand out, that's just wassup.
I will not quit; I was born to win.
When I make mistakes, I try it again.
Love my family and help all my friends.
Others can hate, it is what it is.

Interlude
Confident in all that I do,
Honest, brave, and positive too.
I choose to be kind and also thankful.
I get what I give, that's why my tank's full
I am gifted and talented.
I do a lot, but I balance it.
I know when I cannot handle it,
That's why I'm not scared of new challenges.

Chorus

Ending
I said you put good in, and you get good out,
Then you spread it all around
'Cuz that's what it's all about.

Plant a Seed

words and music by Ros Schwartz
© 2006 Ros Schwartz

Ros Schwartz is a longtime member of CMN who has recently reconnected with us thanks to our Zoom events. She shared this song at our 2021 Annual Conference, and we all loved it.

Ros says she is "happy to have the song take roots in the community. With adult audiences, I like to introduce 'Plant a Seed' as a children's song with an adult metaphor. I've used it in many contexts, with all ages, including at interfaith gatherings. It's so easy that it's very welcoming to people who think of themselves as 'non-singers,' and they join in, which makes me very happy."

"In the days of on site, I would teach 'Plant a Seed' either as a round (if I had others to help lead parts two and three) or as a three-part harmony piece. Nowadays, online, I begin with call-and-copy, and then we sing together in our little boxes."

These are the actions Ros teaches as she sings:

Part I Actions

- Measures 1, 2: Hold out left hand palm up (that's the ground). With the right hand hold the seed with all fingers. Tap the seed on the "ground" on the first and third beats.
- Measures 3, 4: Move the right hand under the left gradually opening the fingers for the roots.
- Repeat for measures 5–8.

Part II Actions

- Measures 9–12: Push one finger up through the "ground."
- Add a finger on every other beat.
- Repeat for measures 13–16.

Part III Actions

- Measures 17, 18: Hold both hands out, palms up.
- Measures 19, 20: Show the "ground" and with the other hand show a tree exploding upward.
- Repeat for measures 21–24.

The recording and score are in B-flat, but we have put chords for the key of C in parentheses.

Plant a Seed

words and music by Ros Schwartz
© 2006 Ros Schwartz

Part I

(C) B♭ — (Am) G m — (Dm) C m — (G7) F 7 — (C) B♭ — (G7) F 7

Plant a seed in the ground, let its roots go down, down, down, down.

(C) B♭ — (Am) G m — (Dm) C m — (G7) F 7 — (C) B♭

Plant a seed in the ground, let its roots go down.

Part II

B♭ — G m — C m — F 7 — B♭ — F 7

Soon the stem will start to show, and the leaves will grow and grow, and

B♭ — G m — C m — F 7 — B♭

soon the stem will start to show, and the leaves will grow!

Part III

B♭ — G m — C m — F 7 — B♭ — F 7

Then where noth - ing used to be, we will see a lit - tle tree.

B♭ — G m — C m — F 7 — B♭

Then where noth - ing used to be, we will see a tree!

Part I
Plant a seed in the ground,
Let its roots go down, down, down, down.
Plant a seed in the ground,
Let its roots go down.

Part II
Soon the stem will start to show,
And the leaves will grow and grow, and
Soon the stem will start to show,
And the leaves will grow.

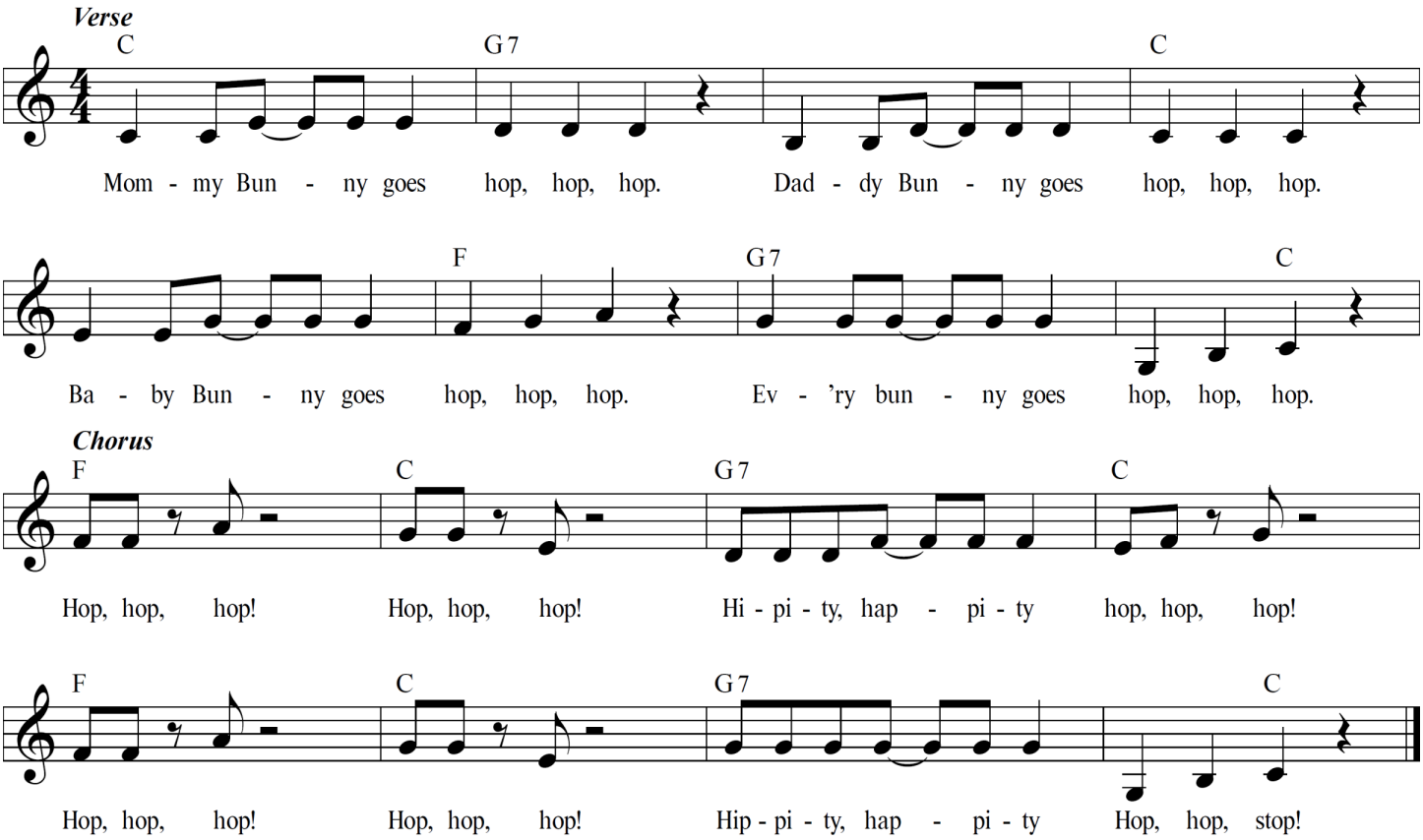
Part III
Then where nothing used to be,
We will see a little tree.
Then where nothing used to be,
We will see a tree!

Every Bunny

words and music by Susan Salidor
© 2015 Susan Salidor

This song is a proven winner. Susan tells us, "I'm always interested in movement songs for preschoolers that require young ones to listen for cues. I'm also interested in songs that can be used for specific seasons *and* throughout the year. 'Every Bunny' is inclusive, active, and can be easily expanded by replacing 'Mommy Bunny' and 'Daddy Bunny' with individual children's names and other qualifiers, like 'big sister bunnies' and 'four-year-old bunnies.' Every child gets to hop, of course, when the line 'every bunny goes hop hop hop' is sung at the end of each verse."

Every Bunny

words and music by Susan Salidor
© 2015 Susan Salidor

Verse
Mommy Bunny goes hop, hop, hop.
Daddy Bunny goes hop, ,hop, hop.
Baby Bunny goes hop, hop, hop.
Ev'ry bunny goes hop, hop, hop.

Chorus
Hop, hop, hop! Hop, hop, hop!
Hippity, happity, hop, hop, hop!
Hop, hop, hop! Hop, hop, hop!
Hippity, happity, hop, hop, stop!

Sister Bunny go . . .
Brother Bunny go . . .
Cousin Bunny go . . .
Every bunny goes hop, hop, hop.

Social Media Tip #5

by Nikki Rung, CMN Social Media Manager

CHECK YOUR ANALYTICS

When was the last time you took a look at your social media analytics? We're talking about a deep dive into what's working and what's not in your social media marketing strategy. What content received the most likes, shares, saves, comments? You'll quickly understand what content your audience wants more of and what you need to drop from the mix by going through this process.

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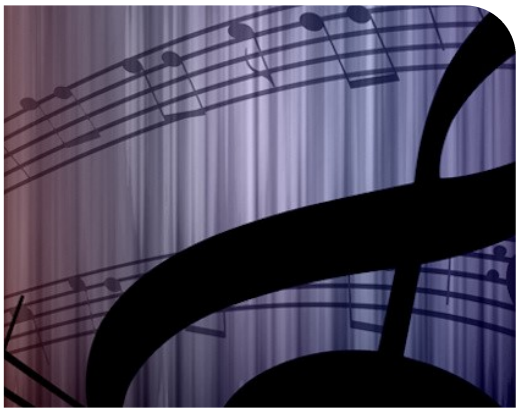
1. https://www.youtube.com/watch?v=ydZwZJaDH2Q

About PIO!

Pass It On! publishes thoughtful, informative articles on children's music, empowering those who teach, write, perform, share, and produce it to strengthen their craft and their advocacy. All articles are open to the public, providing CMN members and the wider community with news about exciting programs, music history, business tips, and in-depth interviews with music legends. Our songs for children —serious and silly, traditional and brand new, for all ages and from all over the world—are meant to be learned and shared.



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How to Submit Something to *Pass It On!*

Articles

Pass It On! always needs stories from members about what they're doing and how they're doing it. If you are a CMN member, you are invited to share your story. After all, that's the whole point of CMN.

Songs

Most of the songs published in *Pass It On!* are contributed by CMN members, and we welcome songs written by people from various parts of the continent or the world. Please share your works with us.

Interested? Read our guidelines for submission[8] to *Pass It On!*

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